

The Chronicle

of the Early American Industries Association, Inc.

Volume XI

March, 1958

Number 1

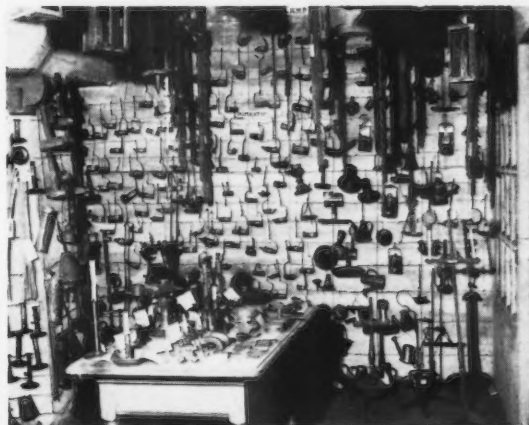
BUCKS COUNTY HISTORICAL SOCIETY

The spring meeting of the Early American Industries Association will be held at Doylestown, Bucks County, Pennsylvania on Friday, Saturday and Sunday, June 27, 28 and 29, 1958. There can be no question that members of the Early American Industries Association who plan to attend the June meeting at Doylestown will find an excellent opportunity to study a vast quantity of material, tools and implements relating to the early days of our republic. The Bucks County Historical Society has been largely responsible for the appeal of the Doylestown area insofar as the interests of our Association are



Bucks County Historical Society, Doylestown, Pa.

concerned. Many readers will recall that the Bucks County Historical Society was discussed in the *Chronicle* of the Early American Industries Association, Volume III, April 3, 1945. However, since we are meeting at Doylestown in June, the committee responsible for the arrangements for this meeting have provided us with a short review of the Bucks County Historical Society and its work.



Let There be Light — the display of early lamps and their progress as people made them bigger and better

The Society was founded in 1880 and chartered by the legislature in 1885. From its beginning until his death in 1910 General W. W. H. Davis was a leading spirit.

But by far the most important influence was exerted by Dr. Henry Chapman Mercer, a charter member, a protege and co-worker of General Davis, also the Society's president from 1911 to 1930.

It was Dr. Mercer who was the pioneer in preserving the tools and gear of the various crafts and trade. Likewise, it was he, who amassed most of the collections of the Society, then built the Museum, which was quite literally built for and around the exhibits it was to preserve. It gives a very high degree of safety from fire with its complete, unique, reinforced concrete also some protection against pilferage or vandalism. There are seventy-two rooms and alcoves but large objects are frequently placed in the open galleries or hung in the central court. Attempt is made to group related objects pertaining to a particular form of activity but this is not always possible nor even desirable.

Initially Dr. Mercer thought of these objects as the means by which the colonists built a civilization and a culture in this new land. Subsequently he realized that these tools represented very old types brought here by the immigrants, thus representing not a locality nor even a nationality but rather humanity itself. Thus in his later years the thinking became revised — no longer were these items "Tools of the Nation-maker", but rather "The Tools for Living."

This museum's founder was actually ahead of the

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View on Ground Floor in Central Court looking East

modernist Corbusier with the idiom "a house is a machine to live in; a chair a tool to set upon". To Henry Mercer, as to Tolstoi "People make history, people are history, everything the people have and everything they do is history". Both this Society and its Museum are dedicated to the preservation of history.

It is not enough to display merely the tools of the blacksmith, the joiner, the clock maker, et alia. It is quite as necessary to have an insight into the lives and homes of these artisans; also we should see the products of their skills together with where or how they might be needed and used in this scheme of "Tools for Living". No use indeed, for skills, if their goods or services did not fit into the pattern of living, nor could the insensate, inan-



A View Looking Down in the Central Court



On Ground Floor of Central Court Looking South

imate tools and machines create anything, if separated from the trained hands of a master of the craft.

But words alone — nor yet illustrations, give a true concept — only the actual observance can convey this collection's meaning, scope and impact.

The museum was completed and dedicated 17 June 1916 — the gift of Dr. Mercer, who also left an endowment to carry on its work — hence, following his death in 1930 it was named "The Mercer Museum."

In 1933 a splendid addition was built to house the Society's excellent research library, and an annex was added in 1936. This collection is of incalculable value, since its materials interrelate with the primary sources of the museum, furnishing explanation and documenta-



Medicine in Other Days



A Chamber in our Ancestors' Home — a room from a house in Bucks County probably from a home of a farmer or craftsman, circa 1800

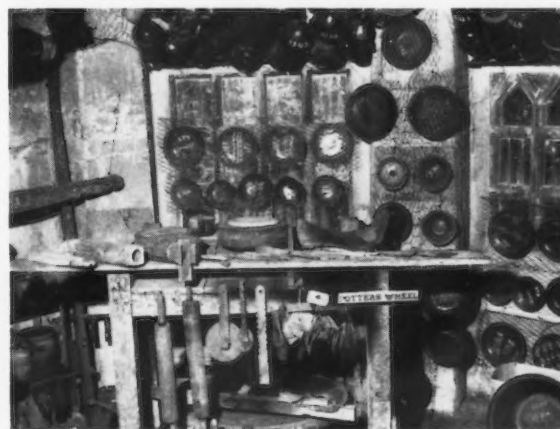


Some of Pennsylvania German Stove Plates



Where our Grandmothers Cooked

tion hardly to be found elsewhere. The serious student will find himself in a remarkably fortunate position — as much valuable information about the items or their use can be found in our library, which is administered by a trained librarian. Also there are numerous publications, many authored by Henry Mercer which can be purchased for later, leisurely study.



Potter's Tools

Guide to Bucks County Museum

Among the material forwarded to us for the June meeting was a small bulletin on the Bucks County Society Museum at Doylestown. In this small guide appears information relating to the types of exhibits in the various parts of the Museum. For the interest of all members of the Early American Industries Association, and particularly those planning to attend this meeting, the Editors wish to present this information which gives an outstanding picture of the types of implements to be seen at Doylestown.

Ground floor; lathing, file making, dairy, animal food, apple cookery, milking, kitchen cooking, Bucks County up to 1800, parlor mid-eighteenth century, printing and cider press, glass blowers tools, flasks, decanters and bottles, mining and quarrying, china.

First gallery on the second floor; pottery and potter's
(Continued on Page 12)

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THE NIDDY-NODDY

by Laurence A. Johnson

"Niddy-Noddy, Niddy-Noddy, two heads and one body" sang the proprietress of the antique shop in New England many years ago. I was pointing at a little gadget hanging on the wall. "What is it", she asked? That's what I was still wondering. I shook my head. She smiled and said: "A hand reel". Then, returning to the old time riddle, she remarked: "some others say that it is a Niddy-Noddy".

As I continued to look blank, she went on to tell me that in our colonial days this little device was used not only as a means of winding yarn but also to measure the yarn at the same time. She had read that the English would not allow the Niddy-Noddy to be made for sale in the colonies and that a family brought over one with them from Ireland.

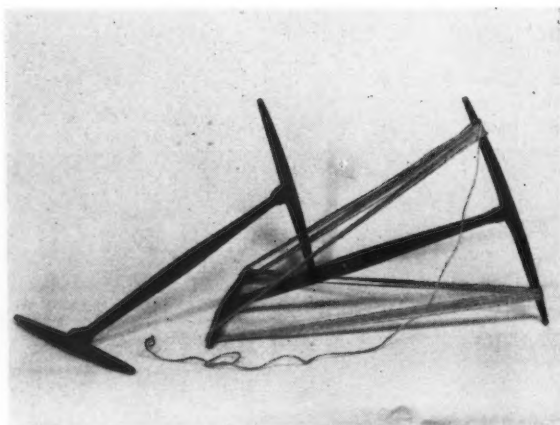


Figure 1

Since her price on the niddy-noddy seemed to be within reason, I said; "I'll buy it if you will show me how to use it".

She picked up a ball of twine and tied one end of it to the end of one of the heads or cross pieces. Then holding the reel in her left hand by grasping the center post or shank, she began to wind the twine on the niddy-noddy. Around and around the reel she wound with her right hand touching in order, the four ends of the two cross sticks on the reel. Her left hand darted in and out, back and forth, up and down, in perfect rhythm with the winding motion of her right arm and hand. As the two heads of the reel moved about with this unusual wobbling motion it was easy to see why this little cross-reel was nicknamed "Niddy-Noddy".

The reel's simple construction can be seen in the two shown in Fig. 1 from the author's collection.

Although the hand cross-reel was widely used in the colonies and many no doubt were made here, a little research shows that it was not an American invention. Two years ago I noted one in the background of a painting entitled "The Spinner" which was hanging in the Ryks Museum, Amsterdam, Holland. This beautiful work, figure 2, was by Nicholas Maes (1634-99) whose fav-

orite subjects were women spinning, reading the Bible, or preparing a meal. Figure 3 shows the hand cross-reel in a painting by Luis de Menendes, (1716-60). Two years ago this painting was hanging in the Prado, Madrid, Spain.

A hand cross-reel was in a display of spinning devices as the Munich Museum at the time of my visit two years ago. There was no one at the museum at the time who could give me any information on this reel. A reply to a letter last year gives the following: (a translation from the German)

"Many thanks for your inquiry of September 7, which we are pleased to answer as follows; the windlass in the section displaying textiles techniques has a circumference of approx. 1 meter. In the 18th century, to which time this windlass dates back, this would have been equivalent to 2 (two) ells. Of course in that time the size of the ell varied according to the regions in which they were used. Likewise the turns are different which make up a skein. We are unaware of any special treatise about this



Figure 2

subject, but we do know a publication about the windlass, copy of which you could probably obtain from the 'GESELLSCHAFT FUER CHEMISCHE INDUSTRIE' (Society for the Chemical Industries) in Basel, Switzerland. The name is: The Windlass (Der Hapsel), Ciba-Rundschau Jg. 6 1944 H. 64, (year 6, 1944, #H. 64).

Hoping to have been of service to you, we remain,

Early American Industries

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Figure 3

Yours very truly
DEUTSCH MUSEUM.

While visiting some of the museums in England last year, I found two of the little devices. One in the Carlisle Museum, the other in the marvelous York Museum. In both cases they were called wool-winders. The one at Carlisle measured two meters in circumference, the same as one of mine, the one at York two yards, the same as my second "niddy-noddy."

In the York Museum the wool yarn was wound lengthwise to the center-post. The assistant keeper wished to see how I would wind it, and when I had finished he put it back in the case that way.

While in Ireland last year I visited the museums at Limerick, Cork, and Dublin. In spite of the lady in the antique shop saying that probably one niddy-noddy came from Ireland, the officials of the three above mentioned museums said that they had never seen one, nor had they ever heard of one being found in Ireland.

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FIG. 37. WHEEL NO. 43.
MEASURING STICK NO. 80.
GERMANY
(BAUTZEN, SAXONY).

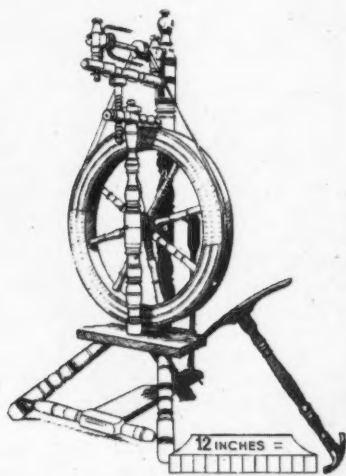


Figure 4

Upon my return home last fall I wrote Professor E. Estyn Evans of the geography department of Queens University, Belfast, Ireland. His two fine books, *Irish Heritage* and *Irish Folkways* are not unknown to some members of E.A.I.A., because in them he explains in detail many of the early tools and hand-crafts of Ireland. His answer in part:

"... Your reference to the hand-reel interests me and I confess I have never seen one in Ireland. The clock-reel seems to have been universal. But I imagine it is not earlier than the eighteenth century and is unlikely to have driven the hand-reel out everywhere ... I am sending you the Belfast Museum pamphlet on spinning wheels etc. ... of which they have a collection. Mr. Thompson, the author, is with me as I write. He does not know of the niddy-noddy but will keep his eyes open. The only one in his collection is from Germany (Figure 4).

"The word niddy-noddy is interesting. The term noddy was applied to the low-back disc-wheel Irish cart ..."



Figure 5

Last year I also visited the Science Museum in London. Here I met Mr. Keyton, the gentleman in charge of textiles. Although he was not too familiar with the use of the hand-reel in England, he had seen references in their library to its use on the Continent. He accompanied me to the Science Museum Library, which we reached by walking two city blocks around their building. The entrance to the library inside the building had been bombed out during the war.

A plate of the hand cross-reel was found in Diderot's *Dictionnaire des Sciences* published in Paris 1767. (See Figure 5.) Note that the center post is extended below the bottom cross piece, thus making a handle. A description of the device is given in 18th century French.

A literal translation states that the reel is a serving device to put the thread in a skein and that the cross sticks must be one quarter of an ell apart. (Once around the circumference, one ell).

Mr. Keyton then showed me a series of publications called *Ciba Review*. These are published by the chemical firm of Ciba Review Ltd., Basle Switzerland. (This is the same reference suggested by the Deutsch Museum.)

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Figure 6



Figure 7

The following is from pages 2130, 31 of the August 1947 issue of Ciba Review: "The reel, a simple instrument for winding yarns and strings off and on, has changed its form in the course of centuries; what has remained the same is its purpose and its universal use. Whereas the hand spindle and the spinning wheel have almost completely disappeared from European countries, the reel is still extensively used in the home, in home industries, in workshops, and in mills."

See Figures 6 and 7 from Ciba Review showing Italian women of today using the hand-reel.

The article continues:



Figure 8

"Astonishing few reels or representations of such have come down to us from prehistoric times. Schliemann who discovered tens of thousands of spindle whorls at Troy speaks of 'a stick eleven inches long, round which a great quantity of coal-black, seemingly charred woolen yarn is wound lengthwise'. He calls it a distaff. Distaff, spindle, and reel are frequently mistaken one for the other. The distaff is a stick, often slit open and broadened, for fastening the unspun bunch of fibres. It is fixed one way or another. The reel on the contrary is mobile, and must be so in order to allow the drawing off of the yarn. Why should the yarn have been wound round a distaff? The object found at Troy is undoubtedly a stick reel.

"The primitive and simple form of the reel, with short cross pegs at each end, is still widely used today . . . in Italy the stick has a length up to two yards. In the Ukraine, where it is forked at one end, it measures one and a half yards. In the Historical Museum at Berne there is a stick reel dating from the Swiss lacustrine civ-



Figure 9

ilization, made out of a thigh bone with a sawn slit." (lacustrine, pertaining to ancient lake dwellers)

"The reason why there exist no pictures of reels in antiquity, although numerous illustrations of the spinning and weaving processes are known, may lie in the widespread use at the time of clews, which can take the place to a certain extent. The clew has the advantage over the stick reel of being easily unwound. On the other hand the winding up a clew is a somewhat lengthy process. A stick serves the purpose much better." (clew is a ball of thread or yarn)

Figure 8 pictures a cartoon from page 2133 of the above mentioned issue of Ciba Review. It is entitled "The



Figure 10



Figure 11

Spinning Sow". The caption continues "The piglet at the bottom on the left is holding in its right foot a cross reel without handle, while, the other two pigs twist the spindle." (Nuremberg woodcut. About 1490. From a manuscript of the National Library (Nationalbibliothek), Vienna.)

Figure 9 is an illustration of prehistoric spinning, weaving and reeling. This is taken from top of page 2133 of the above mentioned issue of Ciba Review. The caption under the picture reads:

"Illustration of prehistoric spinning, weaving, and reeling. In the centre, child with a reel facing woman at the loom. (Reproduction from an urn of the Hallstatt tumuli at Sopron (Hungary), After M. Hoernes.)

Figure 10 is from the authors collection. This small niddy-noddy measures nine inches from the ends of one cross stick to the other. One circumference is one yard.

Figure 11 is a Niddy-Noddy at Colonial Williamsburg and is 7 inches long and $3\frac{1}{8}$ inches wide.

The Ciba Review traces the use of the cross stick hand-reel back to a prehistoric illustration on an urn, and to the lake dwellers.

Returning to the present time, I heard a delightful story about these little cross hand-reels. It was told by one of the ladies at the demonstration of weaving and spinning at the June 1954 Early American Industries Association meeting at Plimouth Plantation, Plymouth, Massachusetts.

"In the early days of the country, a woman in Boston was fined and imprisoned for cutting off the shank of her niddy-noddy one inch. Thus each of her windings was lessened by four times the shortened distances from the end of each cross stick to the other."

Proper Bostonians may desire further research.

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IDENTIFICATION - COCOANUT SHREDDER

In the March 1957 issue of the Chronicle, page 9, we printed a picture of a "Whatsit" found in Poughkeepsie, New York believed to be a shad scaler. We recently received a letter from Mr. Arthur Woodward of Altadena, California who in the fall of 1943 was sent on a Special Mission by President Roosevelt to collect data relative to native life on the various islands of French Oceania. He writes that our "whatsit" is a coconut shredder used by the Polynesians in French Oceania. They grate the coconuts on the toothed metal projection by placing half of a fresh coconut, holding it in both hands, and rotating it, thus causing the meat of the nut to shred off. The meat is caught in a basket or pan. The



Mr. Woodward Examining Coconut Grater of the Polynesian Type, Fakarara Island French Oceania, October 20, 1943.

grated coconut is then squeezed through an improvised strainer made of the bast of the coconut tree. The resultant "milk" is put in coffee or used in a number of ways. Usually the metal tip is made from part of a file or any piece of scrap iron available. In primitive times the grater edge was made of a piece of serrated heavy shell or bone. The grater he saw in use was on the island of Fakarava in the French Group. The native term for this utensil is *ana*. They also improvise graters by nailing a short piece of wood to the top of a small wooden box with the grater attached to one end of the projecting wood. In both types of graters the natives sit astride the *ana* to produce the freshly grated meat. The photographs showing Mr. Woodward holding the native type grater and another photograph shows a young boy grating coconut on a more modern packing box type imple-



Whatsit from Issue of the Chronicle, March, 1957, Volume X, Number 1

ment. The pictures were made on the island of Fakarava.

Mr. Woodward added that although we refer to the liquid inside a coconut as "milk", that this is not correct from the Polynesian point of view. The clear liquid inside the nut is called *pape hari* while the name for the milky colored liquid squeezed from the grated meat of the fresh nut is termed *como via via*. The water inside the fresh nuts is used for drinking. This has a pleasant, cool, slightly tangy taste. Water from such coconuts as we see in our markets is never used for drinking purposes among the inhabitants of the Paumotu or French Oceania Islands."



Grating a Fresh Coconut in French Oceania using a Wooden Box Fastened to a Piece of Board with a Serrated Bit of Metal.

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Early American
Industries Association, Inc.

The purpose of the association is to encourage the study and better understanding of early American industry, in the home, in the shop, on the farm, and on the sea, and especially to discover, identify, classify, preserve and exhibit obsolete tools, implements, utensils, instruments, vehicles, appliances and mechanical devices used by American craftsmen, farmers, housewives, mariners, professional men, and other workers.

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Little Falls, New York

LORING McMILLEN, *Vice-President*
Staten Island Historical Society
Richmond, Staten Island, New York

GEORGE M. SIMMONS, *Vice-President*
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MINER J. COOPER
General Chairman Whatsit Committee
Main Street, Windsor, New York

Communications regarding the contents of *The Chronicle* and back issues should be addressed to the Editors; suggestions for members to Joseph W. Rake; all other matters to the President. Address as here given.

DUES

The annual dues are payable on January 1st and are \$5.00. The *Chronicle* is published quarterly and is sent to all members without additional charge. Printed on the press of the *Virginia Gazette*, founded 1736, Williamsburg, Virginia.

A Message From The Membership

It is the desire of your membership chairman to achieve a goal of 1,000 members in 1958. Our present membership has been obtained mainly through the assistance of many of our enthusiastic members for which our Association extends their deepest appreciation.

We would like to call upon all to talk about the E.A.I.A. to as many of their friends that they feel might be interested.

It is our deep conviction that there is no better organization, whose interests are concerned with the history of early American industries, or whose knowledge encompasses such a wide and varied field relating to the implements our ancestors utilized to create the country we live in today.

A membership blank for your use in assisting your Association go over the top is enclosed. May we count on your support to reach this goal by getting behind the drive. If there are any questions, write to the membership chairman listed on the application blank.

Member Photographers

It has been our custom in the past to secure professional services in getting photos of unidentified Whatsits. This, because of the expense, has made it necessary to limit the number of photos taken, and is not producing the results we desire. A photo is needed of every object brought for identification in order to set up a reference file. Without a reference photo, future inquiries and identifications can not be handled efficiently, and a great deal of effort is expended on previously identified Whatsits.

It has been pointed out that many of our members are experienced hobby photographers, and that they would be able, through their technical understanding of the material, to produce the special type of photo best suited to our needs — and at a minimum of expense to the Association.

We need six or eight members who will volunteer their services in order that at least three will be in attendance at each meeting. Each member should bring his own equipment and supplies, and those attending the meeting can divide the work, set up an adequate background, and take the photos at their convenience. They will be reimbursed for the cost of materials.

Members who wish to volunteer should write immediately to the Whatsit Chairman, who will furnish brief instructions so that efforts will be coordinated. Those who can attend the June meeting at Doylestown should bring their equipment in the event the work can be activated by that time. You will be performing a real service for the Association.

Miner J. Cooper
General Chairman — Whatsit Committee
Early American Industries Association

Information Wanted

Mr. Arthur Woodward, who gave us the information on the cocoanut shredder, would like information concerning An Oneida Cheese Press of about 1860-1870's. He would like to obtain enough definite information to

(Continued on Page 12)

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STUDY YOUR WHATSITS

Miner J. Cooper, Chairman Whatsit Committee

A single obvious clue, discovered after arriving home from the Old Salem meeting with the device in the accompanying illustrations, led to its identification as a "Templet-jig used in contour shaping thin strips of wood on a spindle shaper". Purpose of strips as yet undetermined.

By the use of the proper sized collar-bearing just below the shaper cutter, and the elimination of the straight fence, the base of the device would ride against the bearing, causing the strips to be cut to an identical contour. There are stop pins at either end of the device against which the strips butt, and chisel-pointed pins at intervals between (do not show in photo) onto which the strips are forced by the cam clamps, keeping the strips from slipping. The jig would, of course, be guided by the two knob-like handles.



Photo #1

The clue was there for all of us to see, but we slipped badly, which proves again that careful scrutiny is most important. Even a blemish is often a clue. The operator at one time used a collar-bearing of too small diameter (the same as the one I have used in photo #2.) This produced the ridged sort of rabbet visible along the top edge of the base block. This type of cut could have



Photo #2

been produced only on a spindle shaper. Examination of the cut, which tapers off near the center of block and is much lighter in color than the surrounding surface, proves this to be an error and not a part of the original design.

Photo #1 shows the shaper with collar and cutter in place and the unmounted jig behind it. Photo #2 shows the jig with strip in place and the cut being made with the too small diameter collar.

Examination of every square inch of a Whatsit, and the development of an active curiosity concerning all details, often pays dividends.

The jig was displayed by the owner, Mr. Edward Durell of Columbus, Ohio. Anyone having information or ideas relative to the purpose of the strips should send them directly to the Whatsit Chairman.

The Bethabara Church Whatsit



The portable bell-like object in the accompanying illustration was discovered in the attic of the Bethabara Church by members of the Early American Industries Association of their visit there at the time of their meeting at Old Salem, N. C. in October 1957.

Dr. Frank P. Albright, Director of Museums, Old Salem, Inc., has this to say about it: "I ought to say that the 'bell' is made of a barrel hoop (wood) with ordinary plaster laths connecting it to a turned hub at the top. The laths are sawed with a pit saw. The shaft has a cut which is probably where an arm was fastened to tilt or 'ring' the bell. I have no explanation for the cut in the right side of the gabled top piece."

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Personal examination of the interior of the "bell" at the time disclosed that it was fastened to the tilting axle by an eye bolt which I think should be given consideration in trying to solve the use for which the object was designed. It is possible that a small bell could have been suspended from the eye bolt and rung by pulling down on the missing tilting lever.

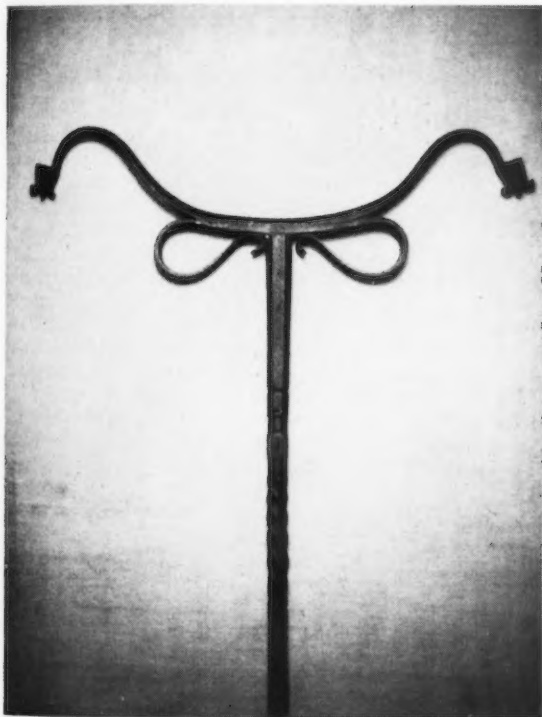
The straps on each of the upright posts obviously indicate the object was carried from place to place, and the carefully executed structural details seem to point out that it was intended to be used on more than a single occasion.

I would like to surmise that the object was made for some special ceremony, probably of a religious nature, either within the Church or perhaps in a procession around the village.

I am sure the staff of Old Salem will be grateful for any help in identifying this interesting Whatsit.

WHATSIT

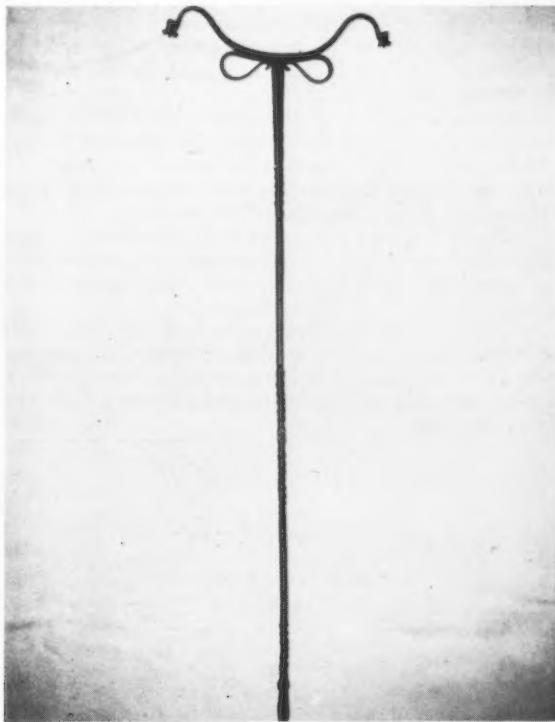
Miner J. Cooper



Material: Wrought Iron. Length: 24¾ inches. Note the fine proportions, and the excellently wrought decorative details. The curved cross piece is rounded on the top edge and flat on the underside. Note especially the decorative tips: There is a prick-punched dot on each side which may have some significance. When viewed upside down they look something like crowned heads — or perhaps tulips. By stretching the imagination and viewing from the side they look something like serpents heads.

Whether the object is purely decorative, or served a utilitarian purpose is difficult to determine. Among the

suggestions accumulated are: Boy's Crutch; A Scepter used in some ceremonial proceedings; Leg Rest for Gout Sufferer; Arm Rest for Church Pew; Head or Neck Rest; and Fork-Staff Gun Rest. Of these the last four are impractical. The fact that the cross piece is rounded on the top — and the only point of wear is at the very tip of shaft — suggests the Boy's Crutch as being the most logical conclusion. Another important detail is the fact that the corners of the shaft tip are chamfered and the point is definitely rounded which indicates it bore against some surface, but was never driven in.



NEW CATALOGUE

Shelburne, Vermont — Pictured in a new catalogue of pieced work and applique quilts just issued by Shelburne Museum are 80 or more of the most interesting items on display in the distinguished quilt collection. Photographs of the patterns are shown and a detailed description is given of each. These quilts were selected from the more than 300 bed coverings in the largest collection on display in America, gathered together by Mrs. J. Watson Webb, founder and head of the Museum.

This newest catalogue brings to mind the old fashioned quilting bee, so popular in 19th Century America, and so rarely seen today.

"Eight to ten young girls gathered around the quilting frame, two or three on a side working in toward the center. The conversation was of a general character at first, but as they got their heads closer together the whispered gossip became more intimate — and it has been said that many a reputation was made or broken over a quilting frame."

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Bucks County

(Continued from Page 3)

tools, pewter and pewter's tools, cloth printing, blocks and costumes, tinware, threshing, linens, reaping, coo-
perage and distilling, coal making, agriculture, domestica-
tion of animals, library, cooper engraving, etching, wood
engraving, shoemaking, potter's querns, embroidery,
hatmaking.

Second gallery on third floor; mason and slater tools,
firemarks, bag stamps, wall paper, marine room, fishing
and -trapping, firearms, hunting, wheelwright and sad-
dler, spinning and weaving, woven coverlets, doctor and
surgeon, lighting and firemaking, household ware, locks,
plows and door panels, lumbering and shingle making,
basket and broom making.

Third gallery or fourth floor; blacksmith's tools,
iron castings, musical instruments, brickmaking, mental
culture, amusements, chairs, furniture, tailor and laun-
dry, bread oven and baking, harmony mortars, pump
making and ice cutting, carpenter's tools.

South Tower; stoves, stove plates, firebacks, pottery,
"ten plate" stoves, pottery and potter's tools, stove plates.

Roof gallery; cider mill, fences, fire apparatus, log
wheels, paving tools, fireman's gear.

North Tower; Indian relics and artifacts, chair
painting, brush making, marble working, tin working,
plumbing, oil making, scissors making, wire drawing,
brass lathes, salt making, hearse and prisoner's dock, gal-
lows, clothing.

PROGRAM

Friday, June 27th

9:00 a.m. to 5:00 p.m.

Registration at Mercer Museum

Leave Whatsits at Auditorium

12:00 Noon

Individual Responsibility. (See Suggestions in Folder)

1:00 to 5:00 p.m.

Whatsits on display in Museum Auditorium

3:00 to 5:00 p.m.

Tea in the Museum Library

3:00 p.m.

Meeting of the Board of Directors
in the Museum Auditorium

7:00 p.m.

Dinner at Lavender Hall
Greetings by a director of the
Bucks County Historical Society

Saturday, June 28th

9:00 a.m.

Bus leaves for Pennsbury

10:00 a.m. to 12:00 Noon

Tour of Pennsbury

12:00 Noon

Leave for Washington's Crossing

12:30 to 1:30 p.m.

Lunch at Washington's Crossing Park.
Box lunches will be provided.

1:30 to 2:30 p.m.

Thompson Neely House and Mill

2:30 p.m.

Leave for Doylestown

3:00 p.m.

Annual Meeting of EAIA in Museum Auditorium

7:00 p.m.

Pennsylvania Dutch Dinner at Forrest Lodge

8:00 p.m.

Whatsit session

Sunday, June 29th

9:00 to 12:00 Noon

Mercer Museum open

10:00 a.m.

Font Hill — former Residence of Dr. Mercer

Comments From Readers

In volume IX, December, 1956, Number IV, of the *Chronicle* of the Early American Industries Association appeared an article, on page 43, entitled "An Unusual Clockface" by J. Sanger Attwill. The Editors of the *Chronicle* have received the following comments from a letter written to Mr. Joe Rake from Arthur J. Lodge, Jr. of Arthur Lodge Productions, Incorporated. Mr. Lodge states and the Editors quote "incidentally, the *Chronicle* called for comments on the articles contained therein. I have one small point to make about an article by J. Sanger Attwill in the *Chronicle* of December 1956. He makes a mistake that is very common in describing wrought iron as iron that has been forged to remove impurities. The working of wrought iron occurs while the molten metal is still in the furnace. The metal is worked to distribute through it strands of slag — a glass-like substance that gives the iron greater strength, resilience and resistance to corrosion. Formerly, this was an extremely difficult hand operation, performed by a man called a puddler, using a long paddle. Now, it is done mechanically. The general misunderstanding about wrought iron comes, I believe, from the frequent reference one sees to "wrought iron fences" — decorative metal pieces that have been twisted or otherwise shaped. For the most part, such decorative pieces are not made of wrought iron at all."

Information Wanted

(Continued from Page 9)

make a full scale reproduction of such a press which might have been used for small scale production. He believes that Jesse Williams of Oneida Co. New York, around 1850, developed such a press. He would like sketches, photographs or other information necessary for him to make a reconstruction of the press. Address your information to him, 1680 E. Loma Alta Drive, Altadena, California.

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